


the world's turning
Thursday
January 29
2015

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WELCOME TO THE THIRD CONCERT OF OUR 32ND SEASON!

the world's turning

Welcome to *the world's turning*.

Our third concert of the season includes a Canadian premiere of music by an Icelandic composer, two world premieres of Esprit-commissioned pieces - one by a Canadian composer and another by a British composer - and a performance of a piece Esprit commissioned and premiered in 1992. The concert reflects a strong Canadian identity fostered in an international perspective.

Daniel Bjarnason draws inspiration from and pays tribute to New York School painters Mark Rothko and Jackson Pollock. Robert Aitken's work reflects the balance of Yin and Yang in a commemoration of family members, friends and associates "who sleep before us". Philip Cashian explores momentum, stasis, mechanisms and patterns, while Samuel Andreyev's transcendent sonic poetry moves in prismatic micro-variations.

I am delighted to present these works to you and make today's best music from around the world part of your live concert experience.

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Alex Pauk, C.M.

Founding Music Director and Conductor

the world's turning

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Thursday January 29, 2015 | Koerner Hall

7:15 pm

Pre-Concert Talk

Composers Robert Aitken and Samuel Andreyev

Hosted by Alexina Louie

8:00 pm

Concert

PROGRAMME

Daniel Bjarnason

Over Light Earth (2013) (Canadian Premiere)

I. Over Light Earth

II. Number 1, 1949

Robert Aitken

Berceuse for flute and orchestra (1992)

(for those who sleep before us)

I.

II. Cortège

Robert Aitken, flute

INTERMISSION

Samuel Andreyev

The Flash of the Instant (2015) (World Premiere)*

Philip Cashian

the world's turning (2015) (World Premiere)

*Esprit commission and world premiere made possible through the financial support from the Canada Council for the Arts.

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ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Violin I

Stephen Sitariski,
*Concertmaster**
Sandra Baron
Sonia Vizante
Elizabeth Johnston
Kate Unrau
Laurel Mascarenhas

Violin II

Bethany Bergman
Hiroko Kagawa
Louise Pauls
Michael Sproule
Janet Horne
Alexa Wilks

Viola

Douglas Perry
Nicholaos Papadakis
Kathy Rapoport
Ivan Ivanovich

Cello

Marianne Pack
Olga Laktionova
Margaret Gay
Peter Cosbey

Bass

Tom Hazlitt
Hans Preuss

Flute

Douglas Stewart, *piccolo*
Christine Little, *piccolo*,
alto flute
Maria Pelletier

Oboe

Lesley Young, *english*
horn
Karen Rotenberg, *english*
horn

Clarinet

Colleen Cook, *e-flat*
clarinet, bass clarinet
Richard Thomson, *e-flat*
clarinet, bass clarinet

Bassoon

Jerry Robinson,
contrabassoon
William Cannaway,
contrabassoon

Horn

Christine Passmore
Diane Doig

Trumpet

Robert Venables
Anita McAlister

Trombone

David Archer

Tuba

Scott Irvine

Piano

Stephen Clarke, *celeste*
Jeanie Chung

Harp

Erica Goodman

Percussion

Ryan Scott
Trevor Tureski

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ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk was appointed to the Order of Canada in June, 2014. As a composer, conductor and educator, he revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 65 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include: *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; and three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His most recent work is *Musiques immergées*, for chamber orchestra and audio playback. He is presently composing a work for flute orchestra as well as a large-scale piece for choir and orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. During the 12/13 season, he will conduct both the Mississauga and Georgian Bay Symphonies.

Recently named in 2012 the Concertmaster of the Hamilton Philharmonic Orchestra, Stephen holds the same position with the Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Philippe Entremont, Raymond Leppard, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, and was guest concertmaster and featured soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony) and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet (over 20 arrangements of show tunes and popular songs), Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems).

Stephen was just awarded the Queen's Jubilee Medal, a nomination submitted by the National Youth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, Toronto's Glenn Gould School of the Royal Conservatory of Music, and is a frequent mentor for Hamilton's National Academy Orchestra. He has taught at the Banff Centre for the Arts, was an instructor at the University of Manitoba, and has maintained an active private studio.

DANIEL BJARNASON *Over Light Earth* (2013)

Composer's note:

Daniel Bjarnason composed *Over Light Earth* in Reyjavik, but he found his inspiration in Los Angeles when he was attending the Los Angeles Philharmonic for the premiere of his composition *The Isle is full of noises....* *Over Light Earth* is "a reaction to, conversation with, and reflection on paintings by Mark Rothko and Jackson Pollock that Bjarnason saw at the Museum of Contemporary Art (MOCA), as he notes in the score.

The full title of the Rothko painting is *No. 9 (Dark Over Light Earth)*, which is a fairly literal description of its primary tones. There is darkness in Bjarnason's music – Rothko's paradoxically luminous darkness – but Bjarnason dropped "Dark" from his own title because he liked the feeling of weightlessness it had without the word. "The darkness is still there in the minds of everyone who knows the reference (the painting) and there is also darkness in the music but it isn't at surface level," he says.

The piece begins in a soft haze, as if we are suddenly aware of something that has always been there. It explores glowing textures at very soft levels, but with shimmering swells that gradually build to a rich climax before evaporating edgelessly in harmonics and white noise. "I think that as an artist I am interested in some of the same things that were important to Rothko," Bjarnason says. "I'm interested in the eternal in a piece of art, which is the same thing as the eternal in every person. Access to this lies in the subconscious, which is, of course, something that all the abstract

expressionists were obsessed with. I think I simply feel a strong connection with this way of making and thinking about art."

The second movement, *Number 1, 1949*, is titled after Pollock's painting. Bigger and busier, it seems to push and pull, where "Over Light Earth" absorbs; action versus being, at least superficially.

"What I find so amazing about Pollock is that seeing his paintings is such a visceral experience," Bjarnason says. "You can't understand the power of it until you see it in the flesh. The first impression I had when I saw this painting in MOCA was that it almost knocked me off my feed. The first thing you take in is the explosion of colour, the vibrancy and the raw energy, seemingly chaotic, but when you stand and look at it for a while (I couldn't take my eyes off it), there is also a very pleasing sense of symmetry and calmness that seems to underlie this level of activity. In *Number 1, 1949*, I am in some ways describing this reaction. It kind of zooms into itself until it reaches complete stillness and then it zooms out again to the level of most activity.

"For this piece I wanted to make music that was somehow frozen in time, like a painting. So that you would not feel like you had been experiencing a narrative that is moving chronologically from A-Z, but rather that you are looking at the same object from different angles and in different light. For me this was a challenge because it is more natural to me to make music that is dramatic and has a forward thrust. But recently, and especially as I was thinking about the work of Rothko, I started to yearn for music that was not 'doing' anything. Music that was simply present, that you could spend time 'inside' and belong to without

emotional attachment.”

ROBERT AITKEN
***Berceuse* (1992)**

Composer's note:

In writing *Berceuse*, the intention was to write a binary form piece, very much in the tradition of one of the foundations of the contemporary flute repertoire, the ‘*Piece de Concours*’ of the Paris Conservatory. These works are generally between seven and ten minutes in length with a slow/fast relationship, and often a cadenza of considerable virtuosity joining the two sections together. In *Berceuse*, I was thinking of the balance between the Chinese Yin and Yang with the first part expanding outwards through the use of open harmony and natural harmonics, and the second being very intense and contained through the use of closed positions of chords. The opening rhythmic figures are derived from the traditional berceuse, forming a rather elaborate and ornate lullaby, while the second part is reserved and regimented. One could say it is in the form of a cortege, a very frustrating procession which seems to entrap itself and from which one seeks vainly to find an escape. The relentlessness of the rhythm gradually breaks down into to what John Cage might call “Korean union”. It is through this disintegration of the ensemble, that the flute is finally able to break free, into the refuge of the opening uplifting harmonics.

It is with sincere thanks that I would like to express my gratitude to Alex Pauk, Alexina Louie and the Esprit Orchestra for convincing me to write this piece.

The dedication is to the memory of my father, who passed away on January

24th 1991 and the many other members of my family, friends and associates who sleep before us. *Berceuse* was commissioned and premiered by the Esprit Orchestra in 1992 with a grant from the Canada Council.

SAMUEL ANDREYEV
***The Flash of the Instant* (2014)**

Composer's note:

It's been said that all music is metaphor. For lived experience, for dance movements, for emotions, for intellectual constructs. A famous painter, whose name I can no longer recall, once pointed out there are no truly abstract pictures: even if you just paint a solid red canvas, you are making a picture that has red as its subject. Not having any reason to imagine things otherwise, I'll assume this is true and just say that my piece is about the physical, material qualities of the sounds it calls into being, it's about its orchestration, and it's about the way these sounds change over time, are abandoned or extended, are distorted or varied.

The trajectories my pieces follow are not narrative/developmental, but rather lattice-like. I start by selecting the materials I will need for the task at hand, and their combination – and unique properties – then imply particular temporal extensions. At the same time, in my music, there is this feeling of the constant imminence of disruption—the possibility that the phone will ring out of nowhere & the piece will suddenly have to dash off somewhere else for a while (hence the title). It doesn't always happen, but it could, and I think this changes the way one listens, intensifies one's awareness of the material.

DANIEL BJARNASON

Composer

Daniel Bjarnason studied piano, composition, and conducting in Reykjavik, Iceland before leaving to study orchestral conducting at the Freiburg University of Music, Germany.

In this particular piece, I worked a lot—more than usual—with melodies which are simultaneously static and mobile. Static in that they often circle around a limited number of pitches, and mobile in that they are rhythmically fluid and subject to perpetual variation. They generally have fairly soft edges because the sounds resonate and are prolonged by ever-changing configurations of instruments. Sometimes, a thread is picked up by a solo instrument which then becomes unexpectedly prominent for a time—piano, tuba, violin, or two xylophones, for instance. Then there are two sections of the piece that are characterized by a sudden concentration of many individual strands. This results in an extremely dense polyphonic weave. Each part is played as softly as possible—as though one were listening to a traffic jam from a great distance, yet somehow still able to distinguish each individual event among thousands with perfect clarity.

The Flash of the Instant is dedicated to Alex Pauk and Esprit Orchestra.

PHILIP CASHIAN

the world's turning (2014)

Composer's note:

the world's turning lasts around 12 minutes and continues my fascination with, and exploration of, musical momentum, stasis and the use of mechanisms, patterns, line and repetition in music. My new piece is also a vehicle for the virtuosity of the Esprit Orchestra. The title is borrowed from William Boyd's novel *Waiting for Sunrise* in which the main character, Lysander Rief, feels for a moment that 'time has stopped and the world's turning also'.

As a composer, Daniel has worked with many different orchestras and ensembles including the Los Angeles Philharmonic, New York Philharmonic, Toronto Symphony Orchestra, BBC Scottish Symphony Orchestra, Adelaide Symphony Orchestra, Britten Sinfonia, the Ulster Orchestra, Sinfonietta Cracovia, So Percussion and Decoda. Performances of his compositions have been led by conductors such as Gustavo Dudamel, James Conlon, John Adams, Ilan Volkov, André de Ridder, Anna Maria Helsing and Alexander Mickelthwate.

Upcoming projects for Daniel include a premiere of a new work for large orchestra commissioned by the Cincinnati Symphony Orchestra and Music Now festival in Cincinnati. The premiere will take place in April 2015 under the baton of Louis Langrée. A new work for the Rambert Dance Company in the UK and a string quartet for the Calder Quartet are also to be premiered in the spring of 2015. On the 1st of January Daniel took up the position of artist in residence with the Iceland Symphony Orchestra which he will hold until the summer of 2016.

Daniel's versatility as an arranger and conductor has led to collaborations with a broad array of musicians outside the classical field. In 2010 Daniel collaborated with composer Ben Frost to create *Music for Solaris*, a new work for string orchestra,

percussion, prepared piano and electronics. The live performance features visual manipulations by Brian Eno and Nick Robertson. This work was written, arranged and performed by Ben Frost and Daniel Bjarnason, and received its World Premiere in Krakow, Poland in October of that year. In November 2011 the studio recordings were released through the Bedroom Community label. This work has since been performed live throughout Europe and the US, and received its Australian premiere at the Adelaide Festival in March 2013.

Daniel has won numerous awards and grants and including 5 Icelandic Music Awards for best composition, best composer and best album. In 2008 and 2011 he was awarded a special recommendation for his work at the International Rostrum for Composers. In 2010 he was nominated for the prestigious Nordic Council's Music Prize, and won the Kraumur Music Award.

Daniel's debut album, *Processions*, was released in 2010 on the Bedroom Community label and was met with international acclaim with Time Out NY declaring that Bjarnason '*create(s) a sound that comes eerily close to defining classical music's undefinable brave new world*'.

As an arranger, Daniel's string arrangements can be heard on the new Sigur Rós album, *Kveikur* (2013). This is his third collaboration with the group. In 2012 he contributed the score to the feature film *The Deep*. The composition was awarded Best Film Score at the Icelandic Film And Television Awards in 2013 and nominated for Best Original Score at the Harpa Nordic Film Composers Awards 2013.

For further information, please visit www.danielbjarnason.net.

ROBERT AITKEN ***Composer and Soloist***

World renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a distinguished international solo career that continues to this day. He has more than 70 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Mauricio Kagel, Roger Reynolds, Toshio Hosokawa, Gilles Tremblay, John Beckwith and R. Murray Schafer have dedicated works to him.

In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts. He continues to be in demand as an international soloist and teacher with performances and master classes this past year in Florida, Germany, Italy, Chicago, New Zealand, Slovenia (where he was the curator of a festival devoted to the works of Takemitsu and Hosokawa), Lunenburg, Nova Scotia and Corfu.

Robert Aitken has been the featured soloist with Esprit on numerous occasions, most recently in November 2012 in the Canadian premiere of Marc-André Dalbavie's Flute Concerto. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal

Edition, Salabert, Ricordi and Peer Music. He was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

On the occasion of the presentation of the Carsen prize, the jury stated: "A masterly force in the world of contemporary Canadian music, Robert Aitken has demonstrated over half a century a tireless commitment to its development, performance and promotion in every corner of the globe. As a flutist, composer, interpreter and teacher, he is a distinguished innovator and continues to exert a strong influence on upcoming generations."

SAMUEL ANDREYEV *Composer*

Samuel Andreyev's music spans many genres, from chamber to orchestra as well as electroacoustic and vocal music. He was born in Kincardine, Ontario in 1981, but grew up in Toronto. Following his initial training at the Royal Conservatory of Music in Toronto, he studied composition privately in Paris from 2003, then at the Paris Conservatory (CNSMDP) from 2006-2011, where he obtained a masters degrees in composition (class of Frédéric Durieux) and a prix d'analyse supérieure (class of Claude Ledoux). From 2011-2012 he studied electroacoustics at IRCAM in Paris. He has also studied with figures such as Heinz Holliger, Klaus Huber, Brian Ferneyhough and Michael Jarrell.

Samuel Andreyev is Professor of Musical Analysis at the Conservatoire de Cambrai (France). He is also frequently sought after as a guest lecturer, giving masterclasses in conservatories and universities

throughout Europe. A laureate of the Concours Henri Dutilleux (2012), he was named a member of the Académie de France à Madrid, residing at the Casa de Velázquez from 2012–2013.

Samuel Andreyev has received commissions from Radio France, Esprit Orchestra, the Archipel festival (Geneva), Ensemble Proton Bern, HANATSU miroir (Strasbourg), and many others. His music is performed throughout the world by ensembles such the Orchestre National de Lorraine, New Music Edmonton, l'Orchestre de l'Opéra de Massy, Continuum (Toronto), Les Percussions de Strasbourg, Nouvel Ensemble Modern, and many others. His work has been featured in numerous monographic concerts in Europe, as well as radio broadcasts. A new CD of his music, performed by Ensemble Proton Bern, will be produced by Radio France in May 2015. Samuel Andreyev's music is published by Alphonse Leduc (Paris), Resolute Music (USA) and the Canadian Music Centre. Also a writer, he has published several volumes of poetry as well as numerous articles. His latest book, *The Relativistic Empire*, will be released in fall 2015 by Bookthug. He lives in Strasbourg.

PHILIP CASHIAN *Composer*

Philip Cashian was born in Manchester in 1963; he studied at Cardiff University and at the Guildhall School of Music and Drama with Oliver Knussen and Simon Bainbridge. In 1990 he was the Benjamin Britten fellow at Tanglewood where he studied with Lukas Foss. He was awarded the Britten Prize in 1991, the Mendelssohn Scholarship in 1992 and the PRS Composition Prize in 1994.

His music has been commissioned,

performed and broadcast worldwide, by artists and festivals including the St. Paul Chamber Orchestra, Riga Sinfonietta, Ensemble Profil (Bucharest), the Esprit Orchestra (Toronto), Ensemble Modern Akademie, Ergon Ensemble (Athens), Oberlin New Music Ensemble, Festival de Música de Alicante, Aspen Music Festival, Ojai Festival (California), Musikmonat (Basle), Moscow Autumn Festival, Aldeburgh Festival, Spitalfields Festival, Huddersfield Contemporary Music Festival and the BBC Proms as well as performances in Germany, France, Austria, Hungary, Holland, Norway, Denmark, Sweden, Italy, Australia, New Zealand and China.

Commissions include *Night Journeys* (London Symphony Orchestra), *Spitbite* (Britten Sinfonia), *The House of Night* (OSJ), *Io* and *Nightmaze* (BBC National Orchestra of Wales) and *Tableaux* which the Northern Sinfonia commissioned for the 2003 BBC Proms and a European tour under Thomas Zehetmair. In 2006 Sarah Nicolls gave the first performance of his piano concerto with the London Sinfonietta. A couple of years later he was again commissioned by them to write a piece, *The Opening of the House*, for their inaugural concert at Kings Place, London. In 2008 his first opera, written in collaboration with novelist Iain Pears, *The Cumnor Affair*, for Tête à Tête Opera Company was premiered at the Riverside Studios, London. He has a close relationship with the Birmingham Contemporary Music Group who have commissioned his Chamber Concerto, *Three Pieces* and *Skein* which was described in The Independent as '*effortlessly agile, with wispy textures and brimming with flights of fancy*'.

Chamber music forms a backbone in Philip's output and pieces such as *Caprichos*, *The Devil's Box*, *Horn Trio*

and *Dark Inventions* are performed worldwide. Recent works include *Dark Flight* for six cellos, *All things wear silence* for choir, brass and organ, *Aquila* for clarinet, piano and cello, *Samain* for string quartet, a concerto for cello and strings and *Settala's Machine* for wind ensemble.

He is currently writing a piano concerto for Huw Watkins and the BBC Symphony Orchestra.

In 2007 he became Head of Composition at the Royal Academy of Music.

Philip is published by Cadenza Music.

For further information, please visit philipcashian.com.

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 Canadian Flute Association
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 Laurentian University
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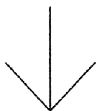
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Robert Aitken | artistic director

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NMC Ensemble | Robert Aitken, direction

Betty Oliphant Theatre, 404 Jarvis St.

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A unique fundraising event with the famed British critic and author.

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SAT. MAR. 14, 2015  Duo Szathmáry/Tzschope

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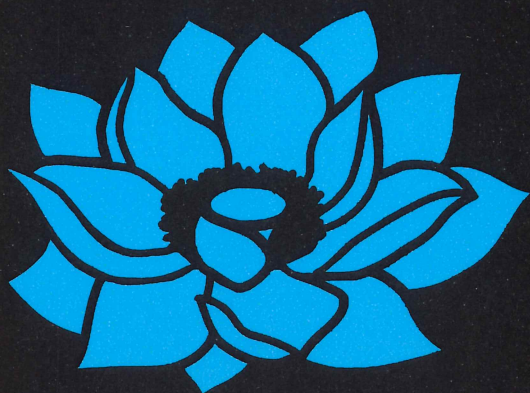
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The Last Paradise Sunday March 29 2015



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Stephen Sitarski *violin*

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